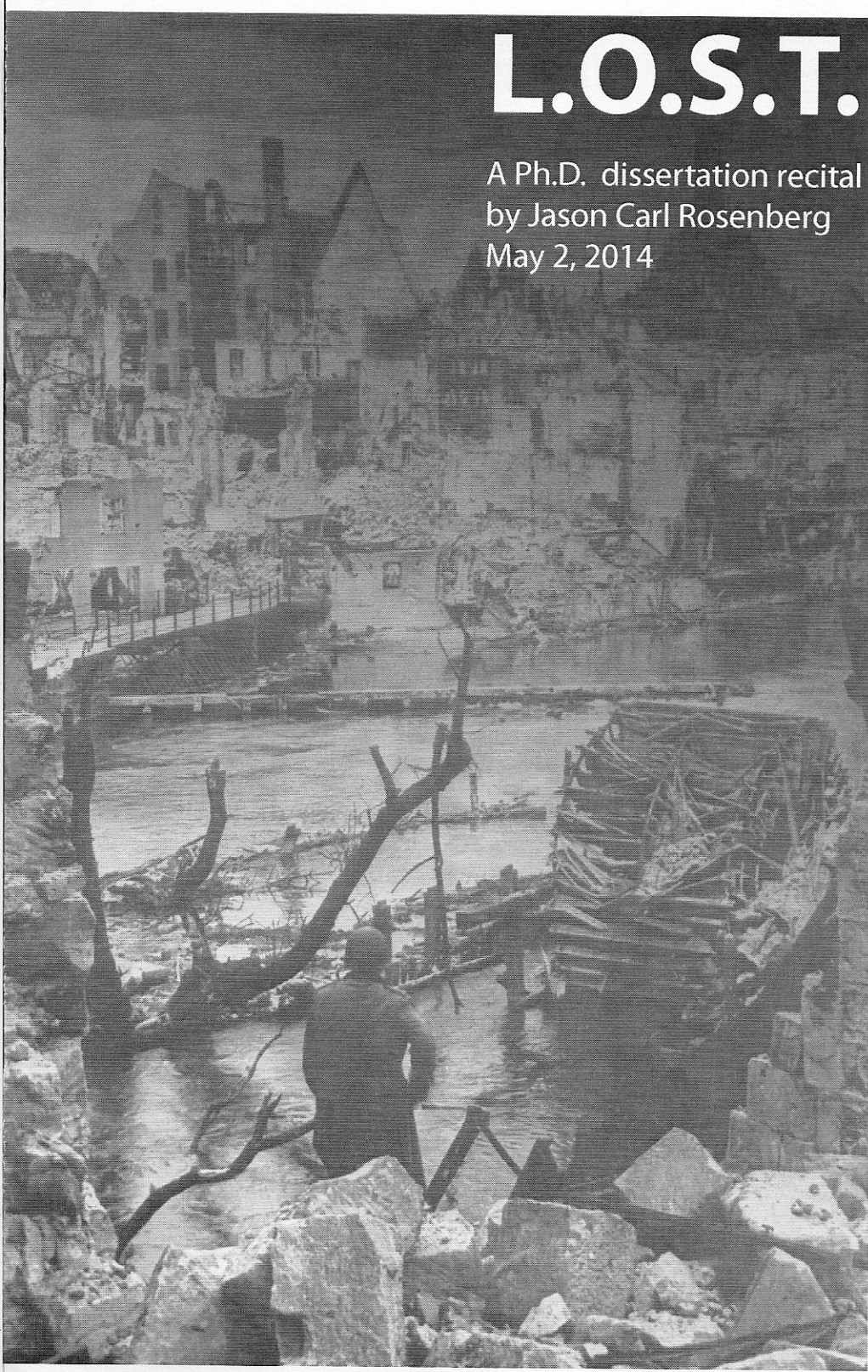


L.O.S.T.

A Ph.D. dissertation recital
by Jason Carl Rosenberg
May 2, 2014



L.O.S.T.

BY: JASON CARL ROSENBERG

A Music Composition Ph.D. Dissertation Recital
University of California, San Diego
May 2, 2014

The Sheltering Cave

Kirsten Ashley Wiest, soprano

Gitanjali II

Anne-Marie Dicce, soprano

Thomas Tallis (c.1505–1585)
Lamentations of Jeremiah

Jason Carl Rosenberg (*1979)
L.O.S.T.

Incipit lamentatio/ Aleph

Beth

De lamentatione/ Ghimel

Daleth

He

I. Denial

II. Anger

III. Bargaining

IV. Depression

V. Acceptance

Stephen Sturk, conductor

GITANJALI II

Text by Rabindranath Tagore (1861-1941)

When thou commandest me to sing it seems that my heart would break with pride; and I look to thy face, and tears come to my eyes.

All that is harsh and dissonant in my life melts into one sweet harmony - and my adoration spreads wings like a glad bird on its flight across the sea.

I know thou takest pleasure in my singing. I know that only as a singer I come before thy presence.

I touch by the edge of the far-spreading wing of my song thy feet which I could never aspire to reach.

Drunk with the joy of singing I forget myself and call thee friend.

THE LAMENTATIONS OF JEREMIAH

Part I

Incipit lamentatio Ieremiae prophetae:

Here beginneth the lament of Jeremiah the prophet:

ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

1. How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary!

BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus carnis eius: omnes amici eius spreverunt eam, et facti sunt ei inimici. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

2. She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her. All her friends have dealt treacherously with her, they are become her enemies. Jerusalem, Jerusalem, return unto the Lord thy God.

Part II

De lamentatione Ieremiae prophetae:

From the lament of Jeremiah the prophet:

GHIMEL. Migravit Iuda propter afflictionem ac multitudinem servitutis, habitavit inter gentes, nec invenit requiem.

3. Judah is gone into captivity because of affliction, and because of great servitude; she dwelleth among the heathen, she findeth no rest.

DALETH. Omnes persecutores eius apprehenderunt eam inter angustias. Lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

4. All her persecutors overtook her within the straits. They mourn, because none comes to the solemn assembly. All her gates are desolate, her priests sigh, her virgins are afflicted, and she herself is in bitterness.

HE. Facti sunt hostes eius in capite, inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

5. Her adversaries are become the head, her enemies prosper; for the Lord hath afflicted her for the multitude of her transgressions; her children are gone into captivity before the enemy. Jerusalem, Jerusalem, return unto the Lord thy God.

L.O.S.T.

Text by Jason Carl Rosenberg

Denial

Amaranthine walls cannot be breached
Boundless air within our lungs
Chimeras don't cloud the reality
Deathless fire on our tongues

ALEPH
BETH
GIMEL
DALETH

Anger

Eviscerate the enemy
Fight and torment
Gorge on revenge 'til teeth are stained in blood
Hostility's the remedy
Incite and / the lament

HE
WAW
ZAYIN
HETH
TETH

Bargaining

Justice, can you spare me?
Know that I faithfully plead
Measure out my fate kindly?
Nullify my every misdeed?

YODH
KAPH
LAMED
MEM

Depression

Pallbearers pull my broken heart
Quietly to a quarantined grave
Resigned to a life of a ragpicker
Unhinged, unhappy, unable to restart
Voided, vulnerable, unable to be saved

NUN
SAMEKH
AYIN
PE
SADHE

Acceptance

With due time we'll accept
Xanadu has run its course
Yes, we have wept
Zero remorse

QOPH
RESH
SHIN
TAW

BIOS:

Based in Switzerland and the US, composer **Jason Carl Rosenberg** is active in the contemporary music scenes on both sides of the pond. As with *L.O.S.T.*, his music regularly interacts with historical models from the Renaissance and Baroque. He has been a selected composer at several festivals, including the Royaumont Abbey and the Acanthes Festival, and has been honored to receive the Salvatore Martirano Award and the Foro de Música Nueva Composition Prize. His contributions to research on music, language, and the brain has led to collaborations with teams at the Neurosciences Institute, University of Maryland, Tufts University, and, most recently, the Max Planck Institute for Psycholinguistics.

Dr. Stephen Sturk (born in Chicago, 1950) was named "composer in residence" at St. Paul's Episcopal Cathedral, San Diego in October 2000. He is conductor of Cappella Gloriana, San Diego's professional chamber choir, as well as several other choirs in southern California. Dr. Sturk is also a founding director of San Diego's Pacific Academy of Ecclesiastical Music (PACEM). He served on the faculty of the University of San Diego where he was director of the Choral Scholars Program. Dr. Sturk's anthems have been published by Arista Music (Brooklyn, NY), C.F. Peters Corporation (New York, Associated Music Publishers (New York), and Oregon Catholic Press (Trinitas series).

Championed for her "wonted skill and poise", soprano **Kirsten Ashley Wiest** is best known for her interpretation of contemporary classical works. A DMA student at UCSD under the instruction of Grammy Award-winning soprano Susan Narucki, Kirsten has sung with the Industry -- LA's home for experimental opera, wildUp new music collective, UCLA John Cage Symposium, kallisti chamber opera, La Jolla Symphony and Chorus, CalArts New Century Players, and the Chapman University New Music Ensemble, among many others.

Anne-Marie Dicce has performed as a soloist and ensemble singer throughout North America, Europe, and South America and specializes in 17th/18th as well as 20th/21st century music. She appears regularly with such ensembles and festivals as the Bach Collegium San Diego, Oregon Bach Festival, Albuquerque Baroque Players, Spire Chamber Ensemble, among others. Anne-Marie was recently invited to be on the core roster of the GRAMMY-award winning Conspirare and was also invited to be a core member of the Berwick Chorus of the Oregon Bach Festival. Anne-Marie received her Doctor of Musical Arts and Masters degrees from UCSD, maintains an active voice studio in San Diego and serves on the Board of Directors of the National Association of Teachers of Singing (NATS) San Diego Chapter.

Choir for *L.O.S.T.* and *Lamentations of Jeremiah*:

Conductor: Stephen Sturk

Sopranos:

Courtney Curtis
Lindsey Pino
Katie Walders
Libby Weber
Kelsey Young

Altos:

Kayla Gautereaux
Tim Maguire
Kirsten Shetler
Molly Whittaker
Ruth Young

Tenors:

Juan Carlos Acosta
Rich Dawes
Brad Fox
Ralph Keeling
Jason Carl Rosenberg

Basses:

Angel Mannion
Phil Simon
Paul Young
Patrick Walders

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